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hand, the different colored dots falling minutely out of register give life to the picture and enhance its beauty, and that in a very marked degree.

In conclusion, it may be said, by way of recapitulation, that every colored picture requires in all fifteen operations. First, it is necessary to take three color record negatives to emphasize each of the three primary colors in a single photograph. From these three record positives must be made as in ordinary photography. Then three screen negatives are made, followed by the manufacture of three half-tone plates. And lastly, there must be three printings, one each with the three different colored inks. There are processes by which some of these intermediate steps may be eliminated. These short methods, however, are the exception, the full number of steps being usually taken in ordinary art and commercial three-color work.

The process here described is strictly the three-color process. It should be said, however, that to add to the beauty of a reproduction it is no uncommon thing to have four or more printings. In this case, of course, each printing must have its separate plate, the object of the extra printings being to add accuracy or refinement to the blending of the colors.

FREDERICK W. MORTON.



EVOCATION DE KUNDRA—ORIGINAL LITHOGRAPH
By Fantin-Latour
Courtesy of Albert Roullier



THE ELMS OF CENON — ETCHING

By Maxine Lalanne

Courtesy of Albert Roullier

EXHIBITIONS—PAST AND TO COME

The annual exhibition of paintings and sculpture by artists of Chicago and vicinity recently opened at the Art Institute with receptions by the Municipal Art League, the Chicago Society of Artists, and the officials of the Art Institute. A prize of \$100 for the best picture and group of paintings, awarded by William Frederick Grower, was given to Charles Francis Browne for landscapes. The Young Fortnightly Club prize of \$100 was also awarded to Mr. Browne. A special prize of \$25, offered by Mrs. Thomas White, Mrs. W. B. Frolichstein, and Mrs. John H. Volk, for a portrait or figure piece, was awarded to a portrait by John W. Norton. The \$100 prize for the best piece of sculpture, offered by Montgomery Ward & Company, was voted to the monumental fountain, "The Spirit of the Great Lakes," by Lorado Taft. A special prize for sculpture — \$25 — offered through the exhibition committee by Mrs. Lyman A. Walton, was given to Miss Nellie V. Walker for the Stratton monument and a single figure. The exhibition includes nearly 200 paintings.

The most important — the noblest and most imaginative — work shown is undoubtedly Lorado Taft's, "The Great Lakes." The lakes, from high Superior to seaward-gazing Ontario, are typified by stately women holding shells, and the grouping is carefully balanced, beautiful, and significant. One does not feel in this work the power and weight and sheer immensity of these vast shining inland seas of ours, but one does feel keenly their charm, grace, and beneficence. A notable production.

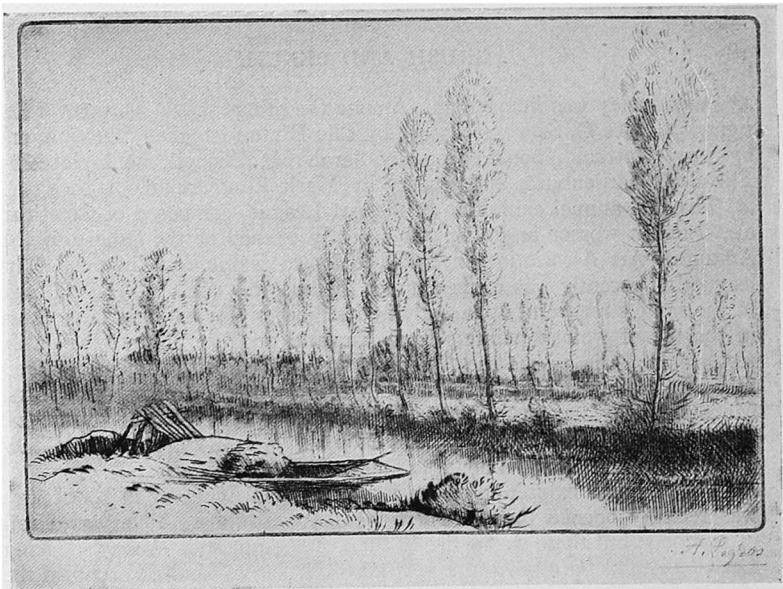
A feature of the exhibition this year is the Memorial room, in which

are hung eighteen oil paintings by the late Frank Wadsworth, who died some three months ago in Madrid. In the same room twenty-one selections of the works of the late R. B. Roscovitch are hung as a memorial tribute to that artist. It is felt that there could be no more fitting memorial of these talented artists than such an exhibition of their works. Most of the Wadsworth memorial consists of Spanish subjects, the young man being engaged in painting Spanish landscapes at the time of his death. Several of the Roscovitch collection are etchings, this being a line in which he particularly excelled.

* The twenty-eighth annual exhibition of the Society of American Artists, the most important art exhibition of the year in New York City, will be held at the Fine Arts Building, No. 215 West Fifty-seventh street, from March 16 to April 22. The annual Webb prize of \$300 will be awarded for the best landscape or marine picture painted by an American artist who shall not previously have received the prize. The Shaw Fund will be devoted as usual to the purchase from the exhibition of one or more works of art by American artists. These works will become the property of Samuel T. Shaw, the donor of the fund. This fund consists of \$1,500 or more each year. The Carnegie prize of \$500 will be awarded for the most meritorious oil painting by an American artist, portraits only excepted, the picture to be the property of the artist. The same artists may not receive the prize in two successive years, and not more than twice in all. The Julia A. Shaw Memorial prize of \$300 will be awarded for the most meritorious work of art produced by an American woman who has not previously received the prize. The Committee on Selection is as follows: Herbert Adams, John W. Alexander, Edwin H. Blashfield, Carleton T. Chapman, William M. Chase, Kenyon Cox, Charles C. Curran, Elliott Daingerfield, Ben Foster, Daniel C. French, Robert Henri, Samuel Isham, Francis C. Jones, H. Bolton Jones, William Sergeant Kendall, Frederick W. Kost, Will H. Low, Francis D. Millet, J. Francis Murphy, Walter Nettleton, Leonard Ochtman, Henry Prellwitz, Walter Shirlaw, W. T. Smedley, Henry B. Snell, R. W. Vonnoh and Irving R. Wiles. The Hanging Committee: H. A. MacNeil, Frank Vincent Du Mond, Emil Carlsen.

* The American Water Color Society will hold its thirty-ninth annual exhibition from May 3 to 16 at the Fine Arts Building, New York, and its scope will be enlarged to include etchings and drawings in black and white, as well as water colors and miniatures. The jury of selection is as follows: George W. Maynard, Colin Campbell Cooper, J. Francis Murphy, J. G. Brown, Charles C. Curran, B. West Clinedinst, Irving R. Wiles, W. G. Schneider, William H. Lippincott, Arthur I. Keller, F. S. Church, W. Merritt Post. Hanging Committee — Frank Russell Green, F. K. M. Rehn, F. Luis Mora.

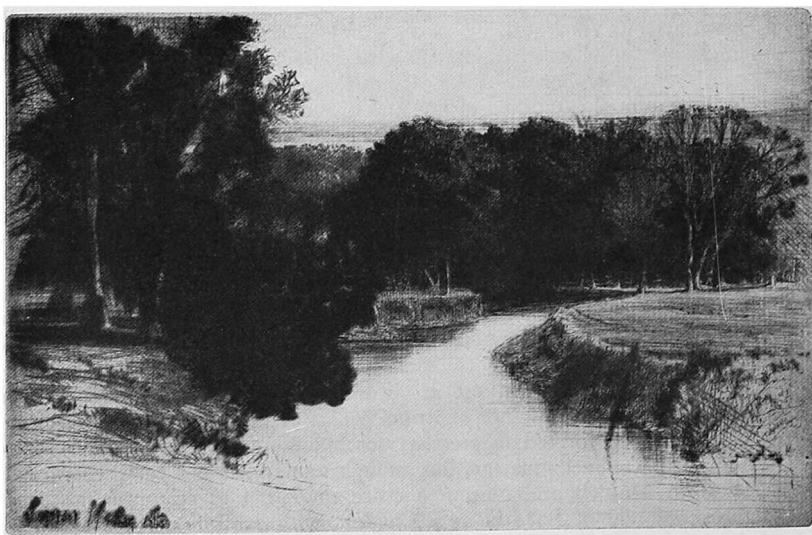
* Arts and crafts and book work was shown by the Pen and Brush Club at its rooms, 26 West Twenty-second street, New York, from Tuesday, Jan. 23, to Saturday, Jan. 27, inclusive. Among the membership are many women actively engaged in various branches of literature and art,



POPLARS NEAR AMIENS—ETCHING

By Alphonse Legros

Courtesy of Albert Roullier



A SUNSET IN IRELAND—DRY-POINT

By Sir Seymour Haden

Courtesy of Albert Roullier

and the display was interesting. Among the things shown were cover designs by Grace G. Seton, sculpture by Clio Hinton Bracken, illuminations by Mrs. Gotthold, book covers by Sarah MacConnell, book plates by Elizabeth Hardenburg, and jewelry by Marie Zimmerman.

* The first annual exhibition of the Art League, composed of American and English women in Paris, was recently opened at the gallery of the American Art Association in the Rue Notre Dame des Champs. The league but recently was formed under the auspices of Holy Trinity Lodge in the same street, and apparently is destined to play as important a part in the life of women painters from England and the States temporarily resident in Paris as has the American Art Association for men. Among fifty-odd exhibitors are Miss Elizabeth Nourse, Miss Florence Este, Mrs. Macmonnies, Miss Susan Watkins, Miss Lucy May Stanton, and Mrs. Rupert Bunn. The work of Miss Nourse, Miss Este, and Mrs. Macmonnies already is well known to amateurs in art in Paris.

* The eightieth exhibition of the Royal Scottish Academy in Edinburgh was recently opened there. There were 450 exhibits. This was a fall in numbers, but there was a rise in the average quality. Abbey's "King Lear," painted in 1898, and a portrait of Sir James Guthrie occupied the places of honor in the chief room. Mark Fisher was another American exhibitor. The largest canvas shown was a work ordered by Andrew Carnegie and painted by Charles M. Hardie, commemorating the handing over of the estate of Pittenreigh to Dunfermline for a park.

* The exhibition of the Association of Artists was recently opened in an apartment in Via Bardi, Florence. An exhibition of paintings and drawing by Segantini and Previati was also made in the Permanent Art Palace of Milan for the benefit of the earthquake sufferers of Calabria.

* The annual exhibition of fine arts of the Art Club, Turin, was opened recently. On the whole, it is somewhat inferior to those of former years. Among landscapes, those of Tavernie, Follini, Avoredo, Farrandi, Bonfiglinoli, Ferretini and Conterno are noticeable. Gresso and Durante attract attention with their portraits, as does Del Grassis with miniatures, while Reduzzi's figures in terra cotta and Alleati's figurines are worthy of note.

* A commemorative exhibition of works, by Constantin Meunier, was recently opened in a dealer's gallery in Berlin. Besides pictures and some 200 different examples of plastic art, the unfinished monument to Zola was shown.

* An exhibition of antique art is planned at Perugia, where may be shown the infinite number of works of Art of this region. A committee has also been formed to erect a monument to the great painter Pietro Vannuci, Raphael's master, but enough money has not yet been raised.

* Both Munich and Nuremberg are preparing to celebrate next year the centennial of Bavaria as a kingdom with exhibitions of art and industry upon a grand scale. The display at Munich will include an historical review of the art events in the city's history — the founding of the

Pinacotheka, the building of the new palace and of the new residence part of the city. The important part that Bavaria has played in national art through her encouragement of painting and sculpture under Ludwig I., and of Richard Wagner and his music under Ludwig II., will be made the pretext for imposing ceremonies. Nuremberg will devote herself largely to showing the prosperity brought about by industry, although



ROMSDALEN, NORWAY—ETCHING

By Benjamin Blessum

Courtesy of Albert Roullier

as the home of Durer and Hans Sachs the art element will not be lacking.

❖ American visitors to Paris next summer will be able to enjoy a rare artistic treat. An exhibition of eighteenth century French art is to be held in the National Library. Color engravings, etchings and mezzotints will be contributed from the valuable collection belonging to the Library. A beautiful display of miniatures is promised, and one of the most attractive features of the exhibition will be a large number of the works of Le Guay, who was teacher of engraving to the famous court beauty, Madame de Pompadour.

❖ Alexis J. Fournier, many of whose canvases have been reproduced in BRUSH AND PENCIL, recently exhibited a collection of forty-nine of his paintings, many of which are comparatively recent work. Mr. Fournier is a close student and an indefatigable worker, and many of the canvases shown revealed a surprising development in his art.

* Leslie J. Skelton, the well known Colorado Springs artist, has recently had a very successful exhibition in that city. The show was made up in the main of Old World scenes painted during Mr. Skelton's recent trip to Europe, there being comparatively few of his effective Colorado canvases. Nineteen out of ninety of the pictures were sold.

* An exceptionally interesting special exhibition by Paul Cornoyer is being held at the galleries of William H. Powell, 983 Sixth Avenue, New York, consisting of new paintings in oil — New York street scenes and landscapes. Beginning with a private view on Feb. 4th, the exhibition will continue till Feb. 26th. Mr. Cornoyer has done some very effective street scenes, his "Madison Square, New York," being purchased by William M. Chase from the last exhibition of the Society of American Artists.

* The Los Angeles School of Art and Design recently gave, in connection with its graduating exercises, a very interesting exhibition of the work of its pupils. The school was established in May, 1887, by the present principal, L. E. Garden-Macleod, whose experience in several countries in Europe induced here the adoption of a curriculum combining all that is best in the British, German, and French methods. The success has been of solid and steady growth, resulting in the recent erection of the splendid art building at West Lake Park. The roof garden studio has a commanding view of the ocean and mountains — with beautiful West Lake Park at the door. This art school is the only one in Southern California providing a complete art education in every branch. The work includes, drawing, charcoal, crayon, pen and ink, painting in oil, water color and pastel, out-door sketching, life class, perspective, anatomy, modeling, carving, etc.

* Under the supervision of the Syracuse Museum of Fine Arts, the second exhibition of the Central New York Society of Artists was opened in Syracuse in January, with 145 pictures contributed by artists living and working in Syracuse, Auburn, Skaneateles, Cazenovia, Brookfield, Richfield Springs, Unadilla, Ithaca, Utica, Rochester, Lyons, Waterloo, Fulton, Oswego, and Canton.

* The second American Photographic Salon was recently inaugurated under the auspices of the photographic section of the Pittsburg Academy of Science and Art. Because the exhibitions are held in America the salon is called American, but this is really a misnomer, since pictures from no fewer than thirteen different countries were hung.—England, Ireland, Austria, Hungary, Spain, Mexico, Cuba, Argentine Republic, Holland, Italy, South Africa, Germany, and India.

* Berlin will have during January, February, March and April, a German century exhibition in the National Gallery representing the best works in painting, drawing and small sculptures during the hundred years from 1775 to 1875. Committees have been formed in the chief cities of Germany. Expenses will be met by contributions from patriots and art lovers.